PELPUP NEWS

SUMMER EDITION 1976 Number 31

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

The
Pelpup Club

PELHAM PUPPETS
MARLBOROUGH
Wiltshire

August, 1976.

Dear Pelpups,

How are you enjoying this hot weather? I expect you find it grand because it is ideal for holidays, for swimming and camping out. But, oh dear! it's terrible for work! So much so, that we have a voluntary 6 a.m. start in the factory, and most people are coming in at this early hour and leaving at 2.30 p.m., just as it is becoming really unbearable. I think they are hoping we will make a permanency of these working hours all through the summer. I must say it has its merits. It was not only the workers that were suffering, the mouldings, too, began to collapse (these are the heads, bodies, boots, etc., that are moulded in Ron's room). Even the ice machines start slowing down when it gets very hot. Silly really, because I say that is when you want the ice – particularly when people come in asking for bags of ice to cool drinks and no doubt to suck. I suggested to Ron he poured a bottle of orange squash in the water and made orange ice cubes – it might be more profitable than puppets!

Now for prizes (and no doubt the surprises). There are two winners in the playwriting competition – "The Candy Tree" by Johanna Korndorfer and "Bubbles and Hiccups" by Sian Price. Yes, there are a lot of puppet poets among you and Tummy Tight and Pencil Thin were the subject of a hundred or more verses. I am printing four entries and the lucky prizewinners are Guty Chazan, Janet Durham, Mary Kay Buitano and Mark Tattum. I hope you like them.

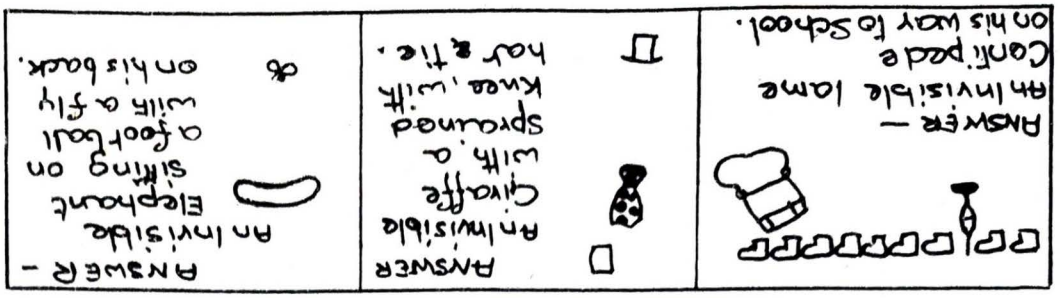
There are four cartoon winners Keith Matthews, Nenagh Watson, K. N. and Stephen Tutsy. And there are four winners in the photographic competition Lars Beaven, Andrew Sabie, Wong Shin Yueh (Singapore) and Edwin Fane (USA). That is one puppet for each winner.

Also in this issue is a new Anagram Competition on page five.

In each line are the letters of a Pelham Puppet character all jumbled up. The answer, to be written on a Picture postcard, is the name of another character made from the first letter of each line, reading downwards. There will also be a prize for the prettiest postcard and I shall send them all to a children's hospital, who like such things.

Here is a new competition – a "What's It" one!

Here are some examples:—

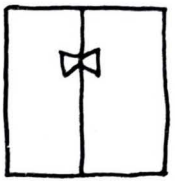

ANSWER –
An invisible elephant sitting on a football with a fly on his back.
ANSWER
An invisible giraffe with a sprained knee, with hot pie.
ANSWER –
An invisible dome Comb. pede on his way to School.

Draw your "What's It" on a postcard (plain) with answer beneath (right way up please) and post it before end of November.

They needn't all be of invisible this or that, you could have this = A DARNED DOUGHNUT ON A CRACKED PLATE

or this = MAGNIFIED GOOSE PIMPLES THAT HAVE GOOSE PIMPLES

or this CHAP WITH HIS BOW TIE CAUGHT IN LIFT DOORS =



To select suitable puppet records you need to think "puppets" while you are listening to them i.e. imagine the puppet dancing to the music or reciting the speech and visualise the action they would take, sometimes you hear something that is just right; but if you hadn't had your puppets in mind at the time of hearing the record you might have let it "get away".

Remember now is the time to think about your Christmas shows. They take a lot of preparation and planning and maybe some more puppets have to be obtained or made up to complete the cast of a show you have in mind.

Do you like the three new Wombles added to our range? You will find a page illustrating the props that David Leech is making in his workshop at Portland. These are all his own design. I have seen samples and approved their suitability for use with Pelham Puppets, we have no other connection with his project.

Your show may have your own name or made up name on view but never "Pelham Puppets". You can say you use Pelham Puppets and incidently there is no need for our permission for using them in this manner – privately or publicly. The condition of sale on our boxes is only to restrict their use in coin-operated animated units or any mechanical use.

Good luck, Puppet love,

Pelpop

CUT ALONG DOTTED LINE

PLEASE SEND MY NEXT MAGAZINE I ENCLOSE P.O. FOR

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The Unima Festival & Congress in Moscow 1976

JAN BUSSELL

UNIMA (Union Internationale de la Marionette) holds a Congress every four years, and they are usually pretty big affairs. The one held in Moscow this June was the biggest ever. Not many countries in the world would be prepared to spend so much money on a meeting of puppeteers. The Congress hall was the huge new Moscow Arts Theatre and here over 1,000 puppeteers from some forty different countries assembled and were welcomed by the Russian Vice-Minister of Culture and other V.I.P's. We had instantaneous interpretation of all the speeches into four languages through headphones, and the same facilities were offered in three other foyers or large rooms in the theatre during the week for specialised meetings to discuss such things as Youth in the Puppet Theatre, its place in Contemporary Society, and how to help the puppeteers in the developing countries, besides meetings of various sub-committees.

One of the main jobs of the Congress is to elect an Executive Committee, President and Secretary, etc., etc., to run UNIMA for the next four years. This year, although many of the old faces are still on the Committee, we have introduced some new, younger members. I resigned as President, having done the job for ten years, and the great puppetmaster Obrastzov was elected in my place.

The meetings took place in the mornings. The exciting part of the Festival itself was in the afternoons and lasted seven days.

Three other theatres were used for the performances. One of these was Obrastzov's own theatre about which I have already written in this magazine. Each day a different company moved into each theatre, and by going to performances at 2.30, 4.30 and 8 p.m. one could see them all – 21 shows altogether, mostly in languages one did not know, so it was quite a feat of endurance. In addition there were late night shows in the Moscow Actors' Club every evening, where amongst many other performers Ann Hogarth and I presented a programme with Muffin and his Friends. (Did you know that many of Ann's Muffin books have been translated into Russian?)

THE CHOIR by S. Obrastzov, U.S.S.R.

There were big shows and little shows. Of the little ones Richard Bradshaw from Australia with his shadow puppets was one of the most popular. He works on his own, with quite a small screen, presenting numerous little sketches and stories nearly all with

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For the benefit of new members, the subscription of 25p entitles you to a badge and a year's subscription to the magazine—i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out in Aug./Sept. and December. If you do not renew you are still a member but you will not receive a magazine.

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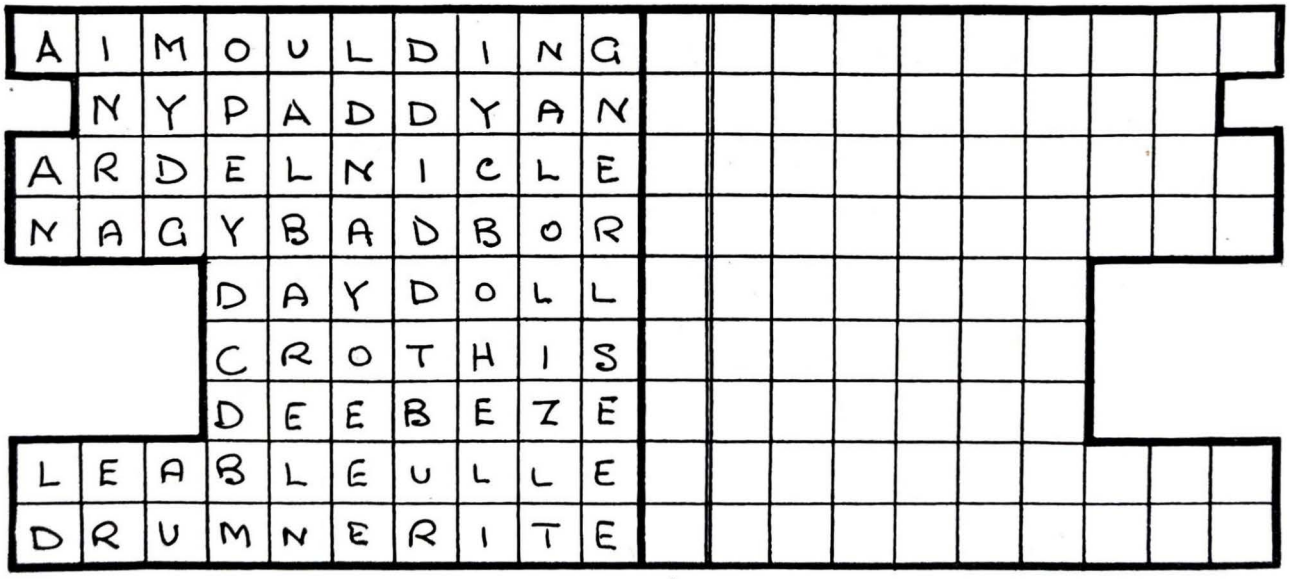
a comic twist. It is rather like looking through the pages of Punch. Another very successful solo performer was Albrecht Roser from West Germany, who presents character studies and variety items with marionettes. He doesn't use a puppet stage, but stands with his puppets on a small rostrum in the middle of the theatre stage. Of the big shows two Russian companies were generally acclaimed as the best. The first of these was Obrastzov's own show, and the other the company from Leningrad who presented The Good Soldier Schweik with enormous humour as well as tragic moments – a sort of East European version of 'Oh, What a Lovely War'. Obrastzov's 'Don Juan' was a musical satire, showing the great lover being pursued by the Devil in various comical episodes. He always escapes and in the end manages to get up to Heaven, much to the Devil's fury. The language of the show was a brilliant 'Double Dutch' which in some way managed to sound exactly like the language of the country where each scene was set – Spain, Italy, America, Japan, Mexico, etc. To describe these big shows to anyone who has not seen one is almost impossible. Some thirty manipulators may be employed plus a large staff of technicians, lighting men, scene shifters and sound men. The puppets are large and worked mostly from below, often more than one person to a puppet, and often more than one puppet to represent one character – for different costumes or the need for different movements. The figures are marvellous caricatures of types one knows well, often very funny, and the manipulation is unbelieveable, one enjoys it all so much that one never stops to wonder how it is done until the show is over.

Of course it is hardly surprising that amongst this galazy of performances there were some bad ones. But on the whole the standard was high. And one thing became plain: the quality of the performance by no means depended on the size of the troupe or the facilities it had at its disposal. The best of the smaller shows were every bit as successful and as enjoyable as the best of the large ones. So don't despair.

One of the high spots of the Festival was a lunchtime reception given – at the suggestion of the British Section of UNIMA – by the British Embassy, on behalf of Mr. Punch to welcome his 'cousins': there were no less than eleven all told – Petrushka, Kasparek, Kasperl, Guignol (representing Polichinelle) and Pulcinella amongst them. Each of them did a comic one-minute turn and then they all joined in a chain dance, swazzling and shouting greetings to each other. Before it started the Ambassador himself popped up from inside the booth, just like a puppet, to make a little speech of welcome. The Embassy children who were sitting on the floor in front hooted with laughter. 'That makes my first point', said the Ambassador, beaming.

The next Congress is expected to be in the U.S.A. in four years' time. Join UNIMA and start saving up now!



ANAGRAM COMPETITION

THE ANSWER

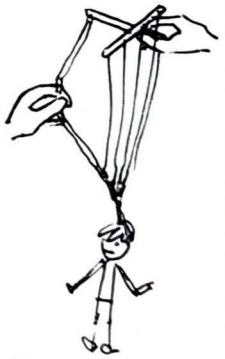
FOR THE VERY BEGINNER — OR "GET TO KNOW YOUR PUPPET" — FOR PUPPET SAKE & YOURS!

Strung puppets, when worked properly, are capable of performing the most incredible antics. They give us a lot of entertainment & enormous amount of fun.

They are also capable – if not worked properly of getting into a lot of trouble — & whose fault is it? not theirs, its yours – You are their master & caretaker. Troubles are usually caused by the puppet or the control, turning a somersault & he finishes up in a heap looking very unhappy. It is therefore very important that you learn how to look after your puppet as quickly as possible. It is very important that you know how to put the puppet back in the box. I think a lot of puppets are sold to customers already tangled, this is because they have been taken out of the box in the shop & put back incorrectly, probably because the assistants are in a hurry or they have never been instructed in the correct method.

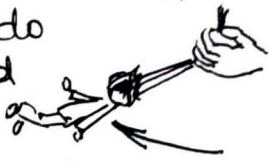
In the first place, when you take the puppet out of the box, always draw it out by the control, which should have all the strings wrapped round it. Never draw the puppet out by its legs, infact never handle the puppet itself. You don't hold a brush by its bristles — you hold it by the handle; the control is the handle of the puppet.

Now you hold the control level to the ground & roll it over & over, lowering the puppet to its full extent, like a bucket going down a well. At the same time allow the puppet to unspin. Open the control holding the back bar in one hand & draw the two hand strings forward so the puppet stops spinning as soon as the strings are straight. If you don't do this it would over spin & start spinning up the other way.

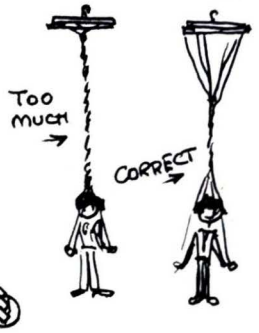


Now for putting it away. Fold control & spin the puppet up to its right, ie as if the puppet was turning to the right. The reason for this is because the thread itself has a right handed twist. Spinning to the left would tend to untwist the thread & the waxed strands would dry out & become woolly & fray where they rub.

Spinning up a puppet needs a little practice to get the knack. You could give him a forward nudge on his left shoulder & keep pushing him round to the right, but the best way is to grasp the bunch of strings just above his head & make little clockwise circles with your hand & he should spin round like an ice skater on his toes. Don't overdo it or he flings himself out & whirls round & round without continuing to spin.

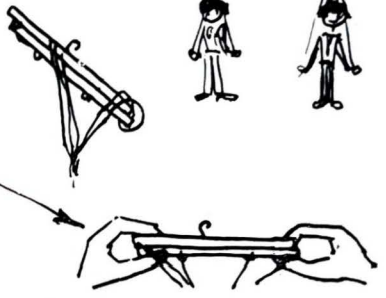


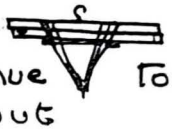
Do not spin the puppet up too much. It creases the hat & leaves permanent kinks in the string when the puppet is in use. Here's a guide →



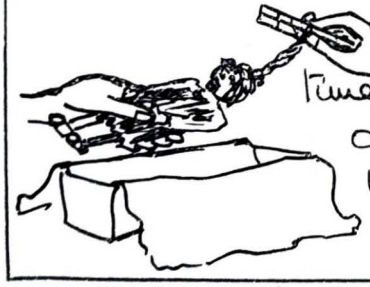
Make sure you hold the control level with the ground when spinning the puppet.

If it is tilted up like this → the strings at the lower end are likely to slip off. Hold the control like this with your thumbs behind the strings at the end & as you turn the control away from you, your thumbs make sure that all the strings stay on the control. After one turn it should look like this → & after two turns like this → then continue to wrap by turning the control, watching out that the hook doesn't catch the string & that the puppet doesn't unspin while you are doing this. Stick your tummy out at it like this to steady it. Continue until the puppet is about 6" from the control.





If your puppet came in a window box, you probably won't want to put it back on the platform, strapping the control at the back of it, using the elastic band to hold it down. My suggestion is, that you find a nice piece of tissue paper, discard the platform, lay the paper in the box, with pieces hanging out either side.

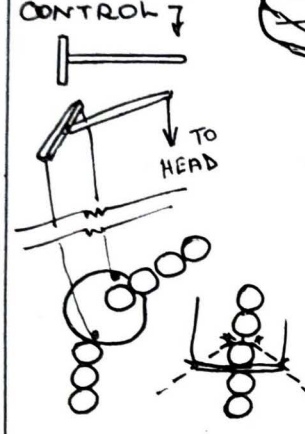


← Lay puppet in so (this is the only time you may handle her) & wrap tissue over her & lay control on top. Or you may find a hook in a cupboard or on a wall where the puppet can hang.

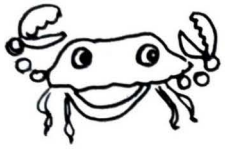
Beware cats!

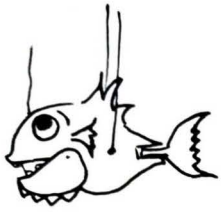
The Snake Charmer

Here is a very good Act for your puppet shows. Of course you must find some suitable record with an Oriental atmosphere — I expect with a little perseverance you could find some real snake charmer music. Also you will need to find a round basket for the snake. Some of those new Yoghurt pots are ideal - particularly those chocolate Souffle ones or the Grecian Urn kind, but they might easily tip over unless they were fixed to a larger base. I have seen little wicker baskets in Souvenir shops. The Snake Charmer likes to sit on a mat with his legs crossed — you will need to help him. If you like the lady viper I have drawn on the left — either you could convert the one you have or make an extra one. The little drawings show the idea of inserting a disc to hold the skirt out with a hole on either side to which strings are attached for wiggling the hips. The skirt is pulled in between the first & second ball above & disguises the disc. The control is a 'T' bar & the hip strings are attached to either side of the cross bar, which in this case is at the back. By rocking the bar — when the correct tension is put on the head string, you will find she wiggles her hips & sways her head in a manner that will charm the old fellow with the whistle. It would be quite amusing to have a basket large enough for two. First he comes up & jumps out, after a little dance he taps the edge of the basket & she comes up, wiggles & jumps out they do a dance together & finally they both jump back in the basket, out of sight.

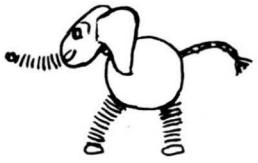


THIS PAGE IS DEVOTED TO DRAWINGS OF FUNNY LITTLE PUPPETS THAT COULD BE MADE FROM ODD BITS & PIECES FOUND AROUND THE HOUSE. The limbs can be made of thick braided cord or piping usually found in furnishers. The various shapes for bodies & heads can be made from plasticine modelled onto string. Tie a series of knots in the string so they act as a grip & hold head & body together — let in the thick cord, for the limbs, as you go. If you prefer to make a more permanent figure, soft wood or balsa wood, whittled to shape with a rasp, could be used.

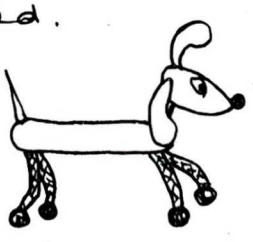


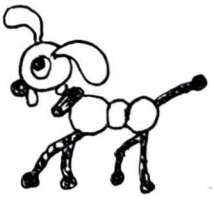


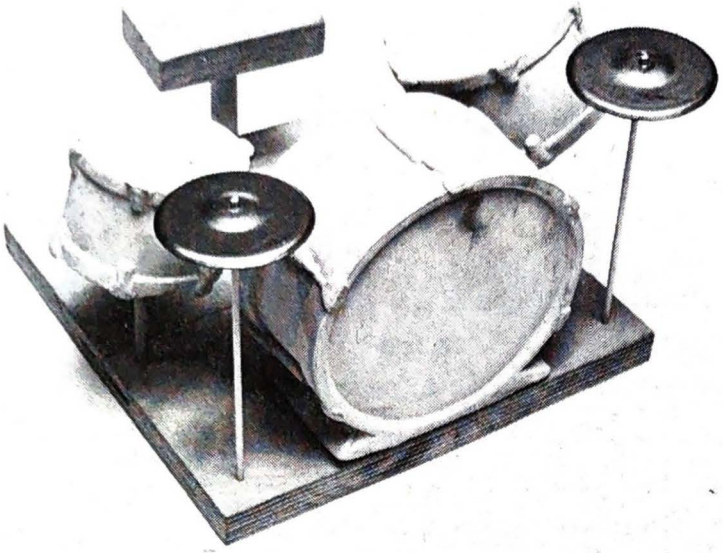
The limbs for the figures on the right are made from round pieces of felt. Cut quantities of circles & thread them on a good strong string, passing the needle through the centre & using one of those little tiny beads between each. You can buy a necklace with literally thousands of these tiny beads.



This one is a balloon filled with water, not too much or it will burst, but just enough to make it go into funny shapes when bounced.







THE DRUM SET KIT

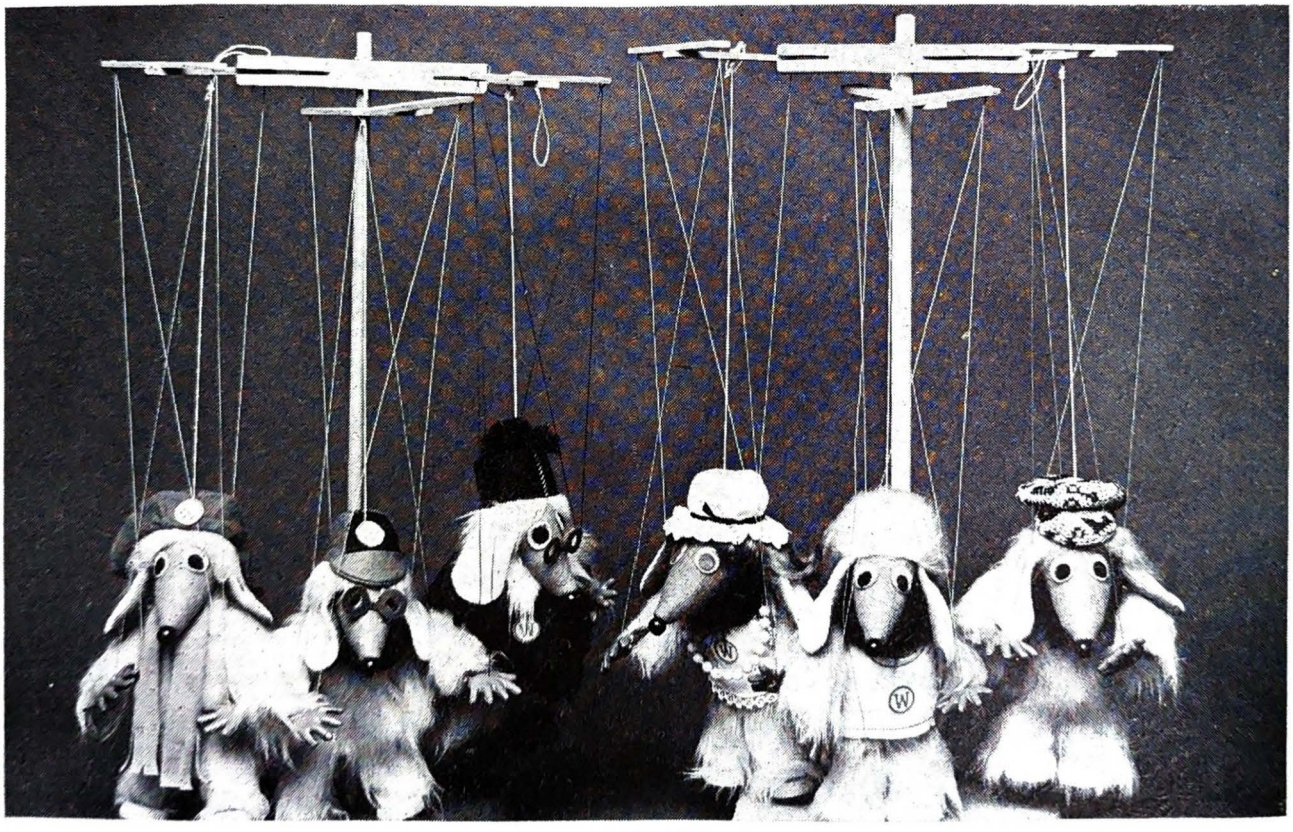
You can now buy the drum set in kit form. All the parts are in natural wood or moulding composition and you have to paint them yourself – this is quite easy and it's good fun. When finished you will have the satisfaction to feel no one else has one like yours! You can make it really glittery and paint your name on the drum.

You will not find this kit in the shops. It is only an experiment at this stage. It can be obtained from us, as a special offer to Pelpups, at the following price (which includes postage).

Posted within U.K. £2.90 or to USA or Canada $9.

It includes two drum sticks so you can convert the saxophone player or guitarist into a drummer.

WOMBLES Now Available



ORINOCO WELLINGTON MADAME CHOLET BUNGO
GREAT UNCLE BULGARIA TOMSK

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"PROPS" FOR PELHAM PUPPETS made by DAVID LEECH

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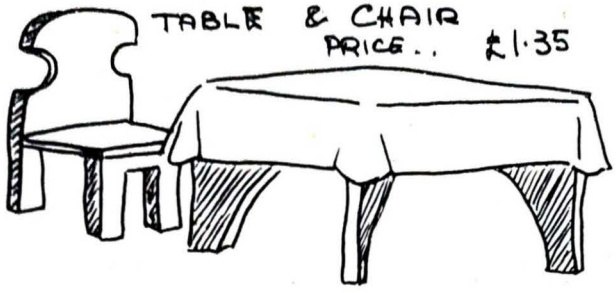
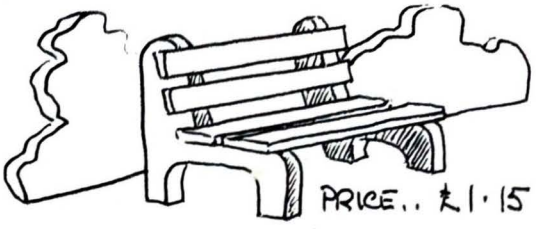


PARK BENCH WITH HEDGE



PRICE.. £1·15

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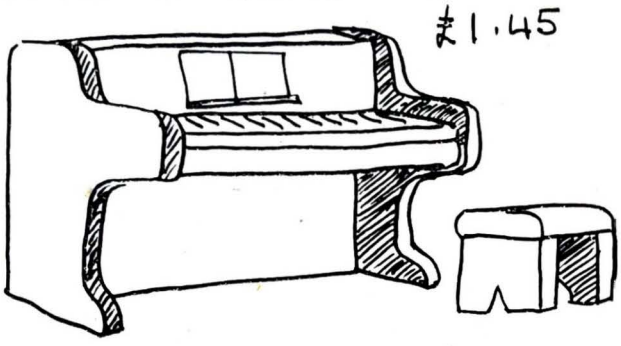
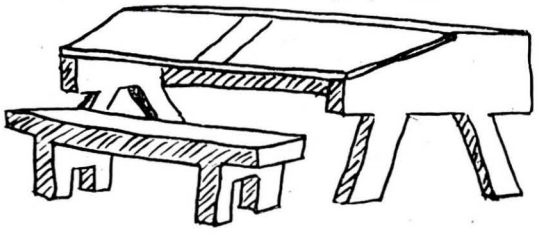


KITCHEN FIREPLACE
PRICE.. £1·05

SCHOOL DESK & CHAIR
PRICE.. £1·25



SETTEE (With Cushions)
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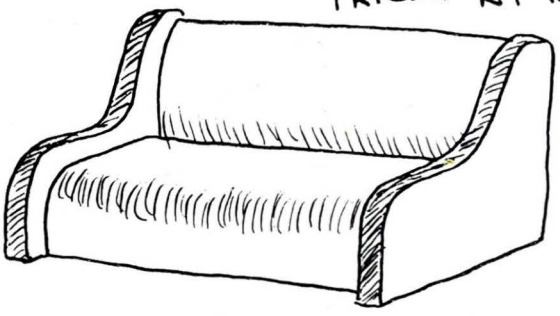
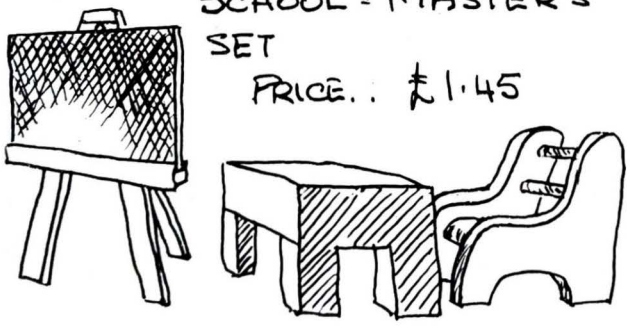


SCHOOL-MASTER'S SET
PRICE.. £1·45



PRICES Exclude V.A.T. or Postage

Should you be interested in the above items, please write direct to DAVID LEECH, 4 CASTLE ROAD, PORTLAND, DORSET All inquiries & payments must go direct to him – I have seen samples & found them very satisfactory.

Poetry Competition

Tummy Tight and Pencil Thin
Live in a house that's made of tin.
To fill in all the crags and nooks
They put in glue and homework books.
And also from a rubbish heap
They made some curtain out of a sheet.
Tummy Tight – Oh, what a sight!
He always tries to do what's right.
But falling over is his habit,
He's not as nimble as a rabbit.
But Pencil Thin is always near
To pick him up – he's such a dear.
But really I am not surprised
For weightlifting he's won a prize.
Thingummybobs are what he makes
While Tummy steams flapdougal cakes,
So their cupboard's never bare:
I think I'll end the story there.

GUTY CHAZAN (age 10)

TUMMY TIGHT AND PENCIL THIN

Tummy Tight and Pencil Thin
Live in a house that's made of tin.
"Fat" eats cakes; "Thin" eats peas
And they sit in chairs that are made of cheese.

The roof of their shack is made of cream,
And out of their kettle comes jam tart steam,
The floor is made of a slice of ham
And their eiderdowns are strawberry jam.

Tummy Tight is a round, fat soul,
He digs in the pantry for the big, white bowl
(Containing, he hopes, his favourite dish –
Dustpin-pie and banana-fish).

Pencil Thin has a long, sad face,
He covers only the minimum of space,
He's as straight as an arrow, as deaf as a post,
And he towers above as he's taller than most.

Would you believe, these two old folks,
For knives and forks have bicycle spokes?
Sparrow's beaks serve as spoons, and –
Their two beds are stars, filled with sand.

These two old men, I do suppose,
Will live till they die as anyone knows,
When they are buried, their ghosts will roam,
Till they find, once again, their old tin home.

By MAXIME JANET DUNHAM (age 11),

THE DISCOVERY

Tummy Tight and Pencil Thin
Live in a shack that's made of tin.
Tummy Tight is clumsy and is known to fall;
While Pencil Thin is sure-footed and very tall.
They've always lived next to a rubbish tip
And one day they decided to take a trip.
Pencil's aunt asked them to come and stay,
So they packed some things up and went on their way.

Pencil took long strides and never tuckered out,
But soon Tummy slowed down and began to shout:
"Pencil, please, can we sit down a while,
I can't move my feet another mile".

As they sat down Tummy gave another wail,
"Look, I found an old pipe on the edge of this dale".
They wondered who could have lost such a valuable thing
So Tummy put it in his pocket for safe keeping.

That night they stayed at a nearby inn,
They asked the innkeeper about the pipe, and he replied with a grin,
"A mysterious old hermit lives in that place",
So they decided to find him and ask him to his face.

They went to the dale and travelled through tangled brush and weeds
Till they found amean looking old man planting seeds,
A shaking Tummy and Pencil approached him and told their tale,
And he seemed to smile and was no longer pale.

They showed it to him and he rejoiced at its sight
For he had lost it a while back during the night.
He stopped being a hermit and the three of them became good friends,
And to this little tale happily ends.

MARY KAY BOITANO.

Tummy Tight and Pencil Thin
Live in a house that's made of tin,
Over the hill there is a tip
Where Tummy Tight enjoys his kip.

One day when the sun was high
Tummy Tight made a pie;
The pie he tried to eat,
But this was an impossible feat.

For Tummy Tight had an enormous belly,
This is because of watching too much telly;
Then on the scene arrived Pencil Thin,
Who also lived in the house of tin.

Now Pencil Thin was rather tall,
And Tummy drove him up the wall:
But he was kind and gentle too,
And as clever as a kangaroo.

He helped Tummy to take a bite
And in return received a fright;
For Tummy Tight had missed the cake,
O deary me, another mistake.

It was the teeth of Tummy Tight
That gave poor Pencil his terrible fright;
Pencil Thin's fingers glowed,
With no result, he blowed and blowed.

When Pencil Thin was much better,
Tummy Tight received a letter,
Tummy read the letter out loud
As though talking to a crowd.

This is what Tummy read:
"To Tummy Tight from creaky bed,
Dear Tummy, I'm on holiday,
I'm staying at Dustbin Bay.

The sun is shiny,
But the bay is tiny;
The food is good,
Although cooked in mud.

I hope to see you soon,
I might be back in June;
Have a good time
And drink plenty of lime".

MARK TATTUM

The Cap and Bells Puppets

VIOLET PHILPOTT

I remember my very first puppets – I made them from balls and ballet shoes. There were no Pelham puppets in those days. There were few puppet shows to be seen, either, except for Punch and Judy. Somehow I never managed to see a show all through before some adult came along to drag me away.

Nowadays puppet shows are earier to find, especially in the summer. In London alone there are shows in various parks every day during August. Details are given in the Parks' guide *Looking for Leisure* (from most newsagents, in the parks, and most Public Reference Libraries).

Again, in London the Unicorn Theatre for Young People are planning a Puppetry Festival to be held at the Arts Theatre, near Leicester Square Underground station, at week-ends during the summer holidays.

Further afield, look for shows at summer fetes and fairs, and Mr. Punch still holds sway on the beaches of many a seaside resort.

If you go abroad you might find puppet theatres, especially in Eastern Europe, and every year there are exciting national and international festivals of puppetry in many countries. The Cultural sections of Foreign Embassies may have advance information about these.

My childhood interest in puppetry revived when I was grown up and planning to go to Spain for a few months. I took a puppet show with me and became a strolling player, giving shows on the sands and sleeping in my stage at night.

Nowadays I am very busy giving solo shows or working with my Company – The

Cap and Bells Puppet Theatre. Between times there are always scripts to write or puppets to make.

I am often asked if I enjoy being a puppeteer: well, I certainly wouldn't do it if I didn't like it! Life is anything but dull and every audience provides the exciting and necessary magic to awaken the puppets to life. There are often amusing moments, too: one of my favourites occurred during a show at the Little Angel Marionette Theatre, when Bandicoot (a very young and appealing animal puppet) put his ears over his eyes to go to sleep and asks the children if *they* can put *their* ears over *their* eyes. On this occasion a very young voice called out, "No, but my daddy can!"

Bubbles & Hiccups

by SIAN PRICE 11 Peters Close, Sarisbury Green, Southampton.

(*Characters:* JERRY, a boy; JILLY, a girl; FLUFFY, a caterpillar; WITCH WIBBLE-WOBBLE; BIBBLE, the dragon; WIZARD WORT.)

SCENE 1

(*Scene 1 starts in a clearing in a wood painted on backcloth with Jilly and Jerry walking with Fluffy.*)

JILLY: I always think that this part of the wood looks nicest here. Because it's by Witch-Wibble-Wobble's cave, there are alwys nice flowers about.

FLUFFY: Yes, there are always flowers even in winter.

JERRY: What a funny noise it sounds like someone hiccuping and groaning.

(*You hear someone hiccup and groan.*)

FLUFFY: Look, what's that floating through the sky? (*There is a big bubble floating across the stage. Then you hear another hiccup and see another bubble.*)

JILLY: It looks as if they are coming from Wibble-Wobble's cave.

JERRY: Let's go and see. I wonder what it is. (*They walk across the stage and you hear a hiccup and see a bubble. They go out* (*left*).)

CURTAIN

SCENE 2

(*Scene 2 is in Witch Wibble-Wobble's cave painted on back with bookcase on one side and five or six bowls around the stage. Wibble-Wobble is standing on left and Bibble, the dragon, is standing on left and hiccuping. They come in* (*right*).)

JILLY: Hello Witch Wibble-Wobble! What's wrong with Bibble?

WIBBLE-WOBBLE: Hello! Yes, poor Bibble. I went out to get a spell and he drank something from one of these bowls. He can't remember which and it has made him have bad hiccups. (*Bibble hiccups and you see a bubble.*)

JERRY: Can we help?

WIBBLE-WOBBLE: Well, I suppose you could look for some rainbow weed, it's the only thing that will cure him but it's rare.

FLUFFY: Where can we find it?

WIBBLE-WOBBLE: I don't know; I'm sorry, but I picked all the rainbow weed I knew of.

JILLY: Don't worry Bibble, we will find some. (*Bibble hiccups and you see a bubble. They go out* (*right*) *leaving Bibble and Witch.*)

EVERYONE: Goodbye!

CURTAIN

SCENE 3

(*Scene 3 opens on the edge of a wood painted on back with Fluffy, Jilly and Jerry looking for rainbow weed.*)

FLUFFY: Is this some?

JERRY: No! Look under that bush.

JILLY: I've found a piece but it's too small.

FLUFFY: Look! There's lots of it here in little trays.

JILLY: You are right, Fluffy!

JERRY: Let's take it back. (*They get up to take them back when all of a sudden Wizard Wort leaps down from the sky.*)

WORT: Where are you taking my flowers?

JILLY: W-w-we are o-o-only g-going to take t-t-them to Witch W-Wibble-W-Wobble.

WORT: No one ever trys to steal my flowers and lives. I! I! Iwill turn you into frogs. Gibble, Gubble, Tribble, Trouble, Bibble, Bubble, BUBBLE! (*Before he finishes a bubble comes down and bursts on him.*)

WORT: Aaaaagh! Liquid, I will die—save me! Aaaaaaghh! (*He dies.*)

CURTAIN

SCENE 4

(*Scene 4 back in the Witch's cave. Jilly, Jerry and Fluffy come in* (*right*) *with the rainbow weed.*)

WIBBLE-WOBBLE: Oh! You are back early! Did you find some or did Wizard Wort stop you. He is always causing trouble turning people into frogs and stone. It's not safe to be out when he is.

JERRY: Yes, we know. Here's the rainbow weed. Fluffy found it.

BIBBLE: Hic! Hic!

WIBBLE-WOBBLE: Good, give it to me. (*Jilly gives her the weed and Witch Wibble-Wobble gives it to Bibble.*) Eat it all up Bibble, it must be eaten raw.

BIBBLE: Oh, that's much better my hiccups have gone now.

JILLY: And we have got some very good news,too!

WIBBLE-WOBBLE: What's that?

JILLY: Wizard Wort is dead: one of Bibble's bubbles killed him.

WIBBLE-WOBBLE: That's more than good news, it's wonderful news, we must celebrate. Maybe Bibble's hiccups were not so bad after all. Now we can all live in peace and safety knowing we won't be turned into frogs.

EVERYONE: Hurray!

CURTAIN

THE END

The Candy Tree

by JOHANNA KORNDORFER

(*Characters:* QUEEN, KING, WOODCUTTER, WITCH and GUARD.)

NARRATOR: Once there lived a king called King Dudley. Now King Dudley made friends with a neighbouring king named King Kasper who loved candy and was known as the "Candy King", for all his people were candymakers.

SCENE 1

(*On stage King and Queen are seated in the throne room.*)

QUEEN: Oh dear! Another humdrum day! Might as well see if there's any mail.

KING: Good idea!

QUEEN: Guards! Get the royal mail!

GUARDS: Yes, Your Majesty (*Bowing they go off stage, then in a few seconds they come back with a letter for the king who reads it.*)

KING: Look, Istel, here's a letter from Kasper!

QUEEN: Well? What does it say?

KING: He gave us a present — a bean!

QUEEN: A bean? What sort of present is that?
KING: He says it's magical. It will turn in a few hours into a candy tree!
QUEEN: Where did he get it?
KING: From a wizard who's supposed to be wicked, but Kaspar says it's just gossip and anyway I'm going to plant it.

SCENE 2

(*A few hours later in the Royal Garden stands a candy tree with cand caney, lollipops, caramels, chocolates, jellybeans and other delicious kinds of candy.*)
QUEEN: Look, it's true. I won't eat any though because I'm on a diet. (*The king's not paying attention to the queen because he's busy eating the candy by the mouthful.*)
KING: It's scrumptious!
QUEEN: Control yourself! You're eating too much of it. You'll wind up with a stomach-ache. You're going to gain a lot of weight! I'm warning you!
KING: I can't help it. Help! Call the guards! Get me away from this tree!
QUEEN: Guards! Get your King away from that tree! (*Guards rush over and pull the King away from the tree.*)

SCENE 3

(*The throne room.*)
KING: Oh, my aching stomach; it's killing me!
QUEEN: It serves you right! I told you to stop eating it, but you didn't listen!
KING: I couldn't help it. Some kind of magic made me eat more and more.
QUEEN: I think we better get rid of that tree. How about a wood chopper to chop it down?
KING: Good idea!
QUEEN: Guards! (*Guards come in and bow.*) Get a good woodchopper to chop down that candy tree before we have a disaster around here.
GUARDS: Yes, Your Majesty (*Bowing and then leaving the throne.*)
KING: I regret we have to chop it down. It's a pity because those candies were excellent. It seems like a big waste.
QUEEN: I think you should worry more about your weight than anything else. It's going to take a long time to lose so much weight. (*At this moment the woodcutter comes in bowing.*)
WOODCUTTER: Your Majesty, I'm the woodcutter you sent for, now where is this candy tree I should chop?
QUEEN: Outside in the Royal Garden, and don't try any candy whatever you do! It has some kind of magic in it.
WOODCUTTER: Yes, Your Majesty (*Bowing again*).

SCENE 4

NARRATOR: It was unsuccessful, the woodcutter tried to chop it a few times but the tree didn't even chip. Discouraged he gave up. He disobeyed the Queen and ate a candy, then another. He kept right on going. He couldn't stop. (*Queen comes outside.*)
QUEEN: Oh, no! You fool! Why did you not obey me? Guards! Take this foolish woodcutter from the tree.
GUARDS: Yes, Your Majesty. (*Guards bow and rush to the woodcutter and with a terrible hussle get him off the tree. Woodcutter is clutching his stomach groaning.*)
WOODCUTTER: I'm sorry your Majesty, I was foolish and tried one. When I tried one some kind of magic forced me to eat another and another. Oh, my aching stomach!
QUEEN: I'll have to talk to the King about this. Dudley! Dudley! (*King appears*). Dudley, I think this candy tree is magical, it forces people to eat its candy, so I think we should go to Wilda Witch, she handles these cases all the time.
KING: Good idea!

ACT 4

SCENE 5

(*Wilda Witch's cave with a big pot bubbling and rows of potions on the wall.*)
QUEEN: Hello, Wilda!
WILDA: Oh, Istel, nice to see you again. What seems to be the problem?
QUEEN: We have a magic candy tree that forces people to eat its candy. We tried to chop it down, but it won't even chip.
WILDA: Hmmmm . . . interesting, very interesting. Well let's see now, I'll check in my 'Encyclopedia of magic, ontments, chants, spells and potions". Great book. Couldn't be without it. Now let's see, magic trees . . . Here we are magic candy trees! Knew this book would have it. Now, how todestroy it; we need several different kinds of bitter sauces and powders and a teaspoonful of my secret ingredient and a tooth with a cavity in it. Now for the last ingredient, 50 worms' heads. Now mix. Oops, forgot two more ingredients, a rat's tail and some toothpaste. (*Wilda's stirring it in a bottle.*) There! All ready for use. (*Wilda hands it to the Queen.*) Just throw this on the tree.
QUEEN: Thank you so much!
WILDA: Glad to do it.
QUEEN: How much do we owe you?
WILDA: Forget it. It's on the house.
QUEEN: Well it's getting late. (*Queen walks to the entrance of the cave.*) Thanks again for the potion.

ACT 5

SCENE 6

(*Queen and King are in the Royal Garden.*)
QUEEN: I'll pour the powder on the tree now.
KING: Be careful! (*Queen throws the powder on the tree. The tree shakes, falls and disappears.*)
KING: I'm glad we got that over with!
QUEEN: Yes, and now you are going on a diet!
KING: Oh, no! (*King follows Queen off stage groaning.*)

THE END

Competitions for next issue are—Playwriting, Photographic, Cartoon Anagram & the "What's it" one. Please keep your plays reasonably short and remember, plenty of action in them. Cartoons must be in ink. Wait until the results are out before telling me which puppet you would like, giving a second choice please. (Excluded are—Vents, King, Queen, Mother Dragon and Snake Charmer.)

Pelpups Write

DAN TAMULOUNIS, Zaire—. . It was puppets and marionettes full steam during my last year of University and particularly interesting, but not very successful, was a marionette bat (wing span four feet) that I was asked to design and partially build for a production of "Dracula". The bat was originally intended to do dramatically staged entrances, manoeuvres and exits, but with a perfect example of the complications of a modern human playhouse not quite adapting to the needed demands of the marionette, the bat's part was subsequently cut down, eliminated, then restored to aid a transformation of bat to man and man to bat. A consolation prize not at all worth the effort and the time. The puppet, however, remains more or less a triumph.

ROBERT POWELL—I enclose a puppet show "A Day in the Life of Frank Spencer". I wrote this play for my Cub Pack, 3rd Tewkesbury Avon, and acted it at the Town Hall with some other cubs. In order to do this play you must make the front and back of a jumper (no arms) and sew them to the boy's shirt and make a black beret fit on his head.

RICHARD PARKER—I hope you like the poem. I wondered if you would like to hear about a puppet show my friends and I did at school. It was called the "Interfering Pig". We enjoyed it ever so much. At the moment I am making a puppet – it's not half as good as the ones you make.

TIMOTHY HIGHSTED—I am writing to tell you and the other Pelpups about a record. It is called "Chilling, Thrilling Sounds of the Haunted House". I have found it of immense value. It contains many sound effects, such as cats, dogs, thunder, ghosts and explosions. It is produced by Disneyland Productions Ltd. I would recommend it to any Pelpup.

TONY VALLONE, Illinois, U.S.A.—I buy your marionettes and about the only problem I have is keeping them untangled. In trying to make a practical stand I have had great difficulty. So I would like to make a suggestion. I think you should produce marionette stands with pieces you can add on to making it hold more puppets – something light, bright coloured and strong. Another item might be a carrying case, or even a briefcase like object for easily carrying a couple at a time. A combined stand-carrying case would be even better. I hope you can benefit from my suggestions.

MORWICK MARIONETTES—It all began when my family and myself went to a toy museum. There we saw a Victorian cardboard theatre and our Mum said we could get it. Back at home my friend came to play so we decided to make the theatre. After a bit we got bored with it so decided to play with my string puppet that I got a few years back. We liked it so much that we asked for some puppets at Christmas. Now we had six puppets altogether. We then decided that we needed a puppet theatre. We didn't trust our dads so we asked some neighbours if they would do it. They said yes. When my dad got to hear he asked us why we did not ask him. I told him that we though that he would not do it. He told us that we were sillies and said he would do it. He made it so that it could be taken to bits and would not take up much room. My Mum made the curtains and put Victorian stitches on them. Now altogether in puppets we have thirteen. As we had a theatre we now decided to do some plays. Our first one was "Hansel and Gretel and the Lollipop Machine" and the second one "The Ghost on the Hill". We now have a lot of bookings and enjoy it very much.

PHILIPPA NICHOLSON—I would like to tell you about the performance my friend and I gave with our puppets for our Guide Entertainer badges. We are both (Paula Charleson and myself) members of the Pelpup Club and if we visit each other's houses we spend nearly all our time with our puppets. When we first thought of doing our Entertainer badges we thought we'd be the laughing stock of the Guides if we did it with puppets. At that time we didn't even have a stage. But then I got the Pelham Puppet theatre for my eleventh birthday and Mum said she would write us a play. It took her a while to get round to it but when she did Paula and I liked it very much. We began practising and learning it straightaway and three weeks later our Guider gave us a date to show it to the Brownies the next week. It was very convenient because Brownies were on directly before Guides. It gave us a week to get ready properly. On Thursday night I

met Paula at the hall and we set up the stage and got everything ready. Our play was an adaptation of "Hansel and Gretel" and it had to last at least ten minutes for the badge. We also had to have two 2-minute items, and to make up our four minutes we had a very short song, we acted out "Old Mother Hubbard" and we did the Hokey Pokey with the Brownies joining in. All this was with the puppets and the Brownies were intrigued by them. Our Tester told us we could wear our badges with pride and said there was no doubt we had passed.

The following Pelpups would like to contact others living in their areas:—

TIMOTHY LODGE—Lake House, Dormans Park, East Grinstead, Sussex.

ALIA MINTY—c/o Nurses' Home, Law Hospital, Glasgow.

LARS BEAVEN—115 Avon Road, Devizes, Wilts.

PHILIP ROGERS—10 Acland St., Albert Avenue, Anlaby Rd., Hull.

The following Pelpups would like to contact Pen Friends:—

ANITA ANDERSON—46 Normandy House, 52 Cedar Rd., Enfield, Middlesex, a boy or girl from the U.S.A., aged 8–12, interested in pupperty, swimming, animals, stamps and drawing.

TRACY DAVIES—29 Blacklock Hall Rd., Speke, Liverpool, a girl 9–11 years, hobbies stamp collecting, puppets, sewing, art and pets, from the British Isles if possible.

IAIN JONES—3 Walcot Rise, Diss, Norfolk, a boy or girl in the U.S.A., hobbies music, puppetry, swimming, reading.

KAREN FREARSON—51 Holland Rd., Old Whittington, Chesterfield, Derbyshire, a girl aged 8–11 from any part of the world, speaking English.

TINA TRUMBALL—13325 Manorhill, St. Louis, Mo., 63131, U.S.A., from any part of the world except U.S.A., boy or girl, aged 12–13, hobbies animals, art, horse riding.

ANN MURPHY—4712 Central Western Springs, Illinois 60558, U.S.A., any part of the world except U.S.A., boy or girl aged 11–13, hobbies plants, dancing, acrobatics and needlework.

LINDA MCBRIDE—185 Milltown Avenue, Derriaghy, Lisburn, N. Ireland, a boy or girl, aged 12–14, hobbies puppetry, drama, reading.

CLAIRE MCBRIDE—185 Milltown Avenue, Derriaghy, Lisburn, N. Ireland, a girl from anywhere in the world, speaking English, aged 9–11, hobbies puppets, music and drawing.

KEITH WOOD—7 Felsted Road, Billericay, Essex, a boy aged 9–10 from Canada, hobbies stamp collecting, reading, swimming and puppetry.

SUZANNE WOOD—7 Felsted Road, Billericay, Essex, a girl or boy aged 11–12 from anywhere except Great Britain, hobbies stamp collecting, needlework, puppetry and reading.

PHILIP GEORGE—8 Dedham Close, Billericay, Essex, a boy aged 7–8 from anywhere except Great Britain, hobbies stamp collecting and puppetry.

LYNDEL APIVOR—157 Union St., Maidstone, Kent, a boy or girl aged 9–11, hobbies reading swimming and drama.

JANE BATE, 230 Lichfield Rd., Shire Oak, Walsall Wood, Walsall, a girl from Germany or Norway aged 11–13, hobbies reading, swimming, drawing.

LINDA SHEPPARD—17 Linnell Close, Lockleaze, Bristol, a girl aged 11–12 living in Holland or Canada, hobbies swimming, poetry, reading and puppetry.

NADINE CASE—264 Brunswick St., Rochester, N.Y.14607, U.S.A., boy or girl between 12–14 from anywhere in the world, hobbies stamp collecting, reading, horses, ski-ing and basketball.

NANCY CASE—264 Brunswick St., Rochester, N.Y.14607, U.S.A., boy or girl from anywhere in the world, aged 12–14, hobbies stamp collecting, animals, ski-ing and all sports.

PATTY ANN KOWAL—280 Brunswick St., Rochester, N.Y.14607, U.S.A., boy or girl from anywhere in the world, aged 12–14, hobbies stamp collecting, basketball, ski-ing, horses, swimming and animals.

HELEN SQUIRES—8 Deans Close, Lake, Sandown, Isle of Wight, a boy or girl aged 12–13, living in Britain, hobbies puppetry, magic reading, cooking and animals. Helen would also like to contact Pelpups living in her area.

CAROL O'SULLIVAN, 23 Dean Swift Rd., Ballymun, Dublin, a boy or girl aged 9–11 from anywhere except Ireland, hobbies reading and puppets.

KAREN GOVERLIS—15 Newport Rd., Houghton Green, Denton, Manchester, a girl aged 12–13 from England, hobbies riding, magic and puppetry.

JOHN WILLIAMS 34 Milton Rd., Newport, Gwent, a boy or girl aged 11–13 from France, Spain, Canada or Norway, hobbies tennis, swimming, puppetry, animals and reading.

DAN MEISNER—205 Hazel St., Whitewater, Wis. 53190, U.S.A., a boy from anywhere in the world except U.S.A. speaking and writing English, hobbies puppetry, acting, baseball, animals.

NICOLA STEVENS, 58 St. Leonards Rise, Orpington, Kent, a girl aged 8–9 from anywhere in the world, hobbies reading, dancing, swimming, nature and animals.

KAREN JAGO—32 Ballard Rd., Camberley, Surrey, a girl in England aged 11–13, hobbies puppetry, cooking, dancing.

JACQUELINE WOODS—36 Stoney Brow, Up Holland, Skelmersdale, Lancs., a boy or girl aged 9–10 from anywhere.

CAROLINE WEBB—3 Montgomery Walk, Waterlooville, Hants., a girl from Cornwall or S. Devon in England, hobbies reading, puppetry, Brownies, singing, swimming and acting.

MEREDITH MOSES—Rt. 1 Box 104, Brooks 04921, Maine 04921, U.S.A., a boy or girl from anywhere in the world, preferably England, aged 12–14, hobbies reading, stamps and horses.

DONALD GILBERT—2848 Edgewood Ave., Granite City, Ill. 62040, U.S.A., a boy from anywhere speaking English, aged 9–10, hobbies puppets, astronomy and drawing.

WINNIE FAIRWEATHER—Hill House Farm, Brandeston, Woodbridge, Suffolk, a girl from England or France, aged 12–14, hobbies music, animals, puppetry, swimming and cooking.

MARY NEILAND—13 Wilfred Gardens, Ashby, Leics., a boy or girl aged 9–10 from anywhere in Ireland or England, hobbies puppets, reading and ballet.

SIAN PARRY—29 Hawthorne Place, Lethbridge, Alta., Canada, a boy or girl aged 11–13, English or French preferably writing French, hobbies stamps, animals, coins, music and skating.

JANE BRADBURY—30 Gallops Lane, Prestbury, Cheltenham, Glos., a boy or girl from anywhere except the U.K., aged 12–13, hobbies music, dancing, puppetry, drama and reading.

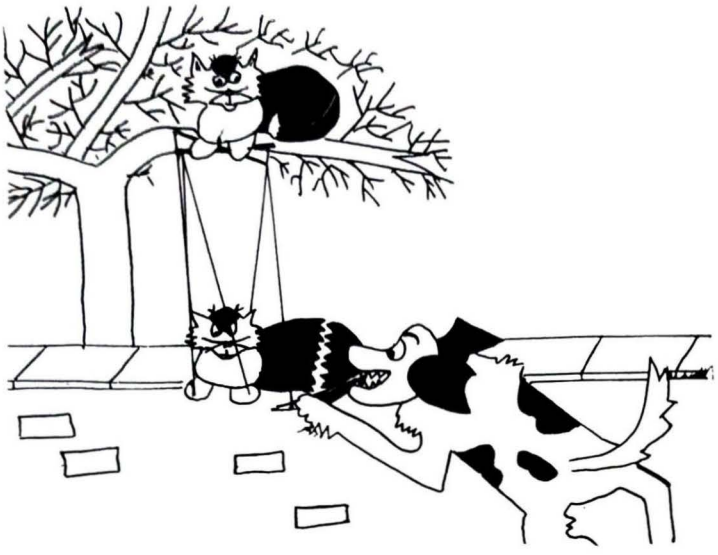
HEATHER-ANNE ROGERS—Flat 7, The Hythe, 2 College Rd., Gt. Malvern, a boy or girl from France, aged 13–14, speaking both French and English, hobbies music, nature, reading, puppetry, swimming and tennis. Also a boy living in America or Canada living on a ranch or farm.

PHILIPPA LLOYD MORGAN—37 Dickson Rd., Well Hall, London S.E.9, a boy or girl aged 9–10 from U.S.A. or Canada, hobbies swimming, riding and gymnastics.

WONG SHIN HOE—120 Jalan Pelatock, Singapore 16, English speaking boy or girl from anywhere in the World.

There will be another Used Stamp Competition in the next Magazine—
So you can start collecting now

Cartoon Competition



KEITH MATTHEWS

NENAGH WATSON

NO NAME – *Perhaps the Invisible Man himself*

STEPHEN TUTSY

Photographic Competition

ANDREW SABIE

WONG SHIN YUEH—SINGAPORE

EDWIN FARE—USA

LARS BEAVEN

Printed in England by Swindon Press Ltd., Swindon, Wilts.